

CINEPLEX MAGAZINE

SERIOUSLY
FUNNY

JASON BATEMAN

TALKS
THIS IS
WHERE I
LEAVE YOU

Inside
WILL
POULTER
THE
BOXTROLLS

FROM THE DIRECTOR OF
TRAINING DAY

DENZEL WASHINGTON
THE EQUALIZER

COLUMBIA PICTURES PRESENTS IN ASSOCIATION WITH LSTAR CAPITAL AND VILLAGE ROADSHOW PICTURES AN ESCAPE ARTISTS/ZHIV/MAGE NEUFELD PRODUCTION A FILM BY ANTOINE FUQUA
"THE EQUALIZER" MARTON CSOKAS CHLOE GRACE MORETZ DAVID HARBOUR WITH BILL PULLMAN AND MELISSA LEO WRITTEN BY HARRY GREGSON-WILLIAMS
PRODUCED BY EZRA SWERDLOW DAVID BLOOMFIELD BEN WAISBREN BASED ON THE TELEVISION SERIES CREATED BY MICHAEL SLOAN AND RICHARD LINDEHL WRITTEN BY RICHARD WENK
PRODUCED BY TODD BLACK JASON BLUMENTHAL DENZEL WASHINGTON ALEX SISKIN STEVE TISCH MAGE NEUFELD TONY ELDRIDGE MICHAEL SLOAN DIRECTED BY ANTOINE FUQUA

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IN THEATRES
SEPTEMBER 26

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BY BOB STRAUSS

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BY MARK PILKINGTON



COVER PHOTO BY JASON BELL





THE UPSIDE OF FUNERALS

Funerals are never fun, but they do have an upside. They make great plot devices. Take a bunch of movie characters who used to be close, but aren't anymore. They've got history, but it's that very history that keeps them apart — either physically (in that they don't see each other anymore) or emotionally (in that they no longer talk about anything important). Little offenses have become magnified over the years, habits have grown too irritating to bear. Or maybe something big happened — an affair, a drunken fight, or a late-night confession that couldn't be retracted.

Now you need a way to force these characters back together, preferably in an emotionally charged situation. Enter the funeral — best thing is, it works across every genre!

Think of dramas like *The Big Chill* (hippie friends who've lost themselves and each other reunite for an old pal's sendoff), *Garden State* (depressed son estranged from his controlling father comes home when his mother dies) and *August: Osage County* (bickering family with dark secrets gathers when dad goes missing, and is soon found dead), thrillers like *Four Brothers* (foster siblings who've grown apart reunite to avenge their mother's murder), and even broad comedy like *Grown Ups* (childhood friends meet up 30 years later when their basketball coach dies) and *Death at a Funeral* (squabbling family finds out dead dad was gay).

That makes *This is Where I Leave You* just the latest in a long line of movies about disconnected characters who are reconnected by death.

The dramedy, which co-stars Tina Fey, Jane Fonda, Adam Driver, Corey Stoll and our cover boy **Jason Bateman**, hits theatres shortly after having its world premiere at this month's Toronto International Film Festival. It tells of a dysfunctional family forced to sit shiva (a seven-day Jewish death ritual) for dad even though they're not Jews. "The father found Judaism just before he died, and his last request was that they sit shiva," Bateman explains in our interview, which you can find on page 40. Perfect. Why throw these characters together for a single day when you can make them stew for an entire week?

This is Where I Leave You isn't even the only film at the Toronto Film Fest to use the device. *The Judge*, the festival's Opening Night Gala, features Robert Downey Jr. as a lawyer who returns home for his mom's funeral hoping to have nothing to do with his miserable father (Robert Duvall). But things don't turn out that way when dad is accused of murder and sonny boy is forced to stick around and work out past problems while keeping dad out of jail.

So funerals. Sad, yes, but as the big screen has taught us they also have the potential to propel our lives in new directions, mend old wounds and create comical situations. Or maybe that just happens in the movies.

Elsewhere in this issue we talk to young British star **Will Poulter** about his role in the teen thriller *The Maze Runner* (page 36) and we travel to Laika Entertainment's Oregon studios to get the scoop on its new stop-motion film, *The Boxtrolls* (page 32).

Plus, starting on page 23 you'll find our **Toronto International Film Festival Guide**, a rundown of the top movies that'll play at TIFF before coming to theatres across the country in the coming months.

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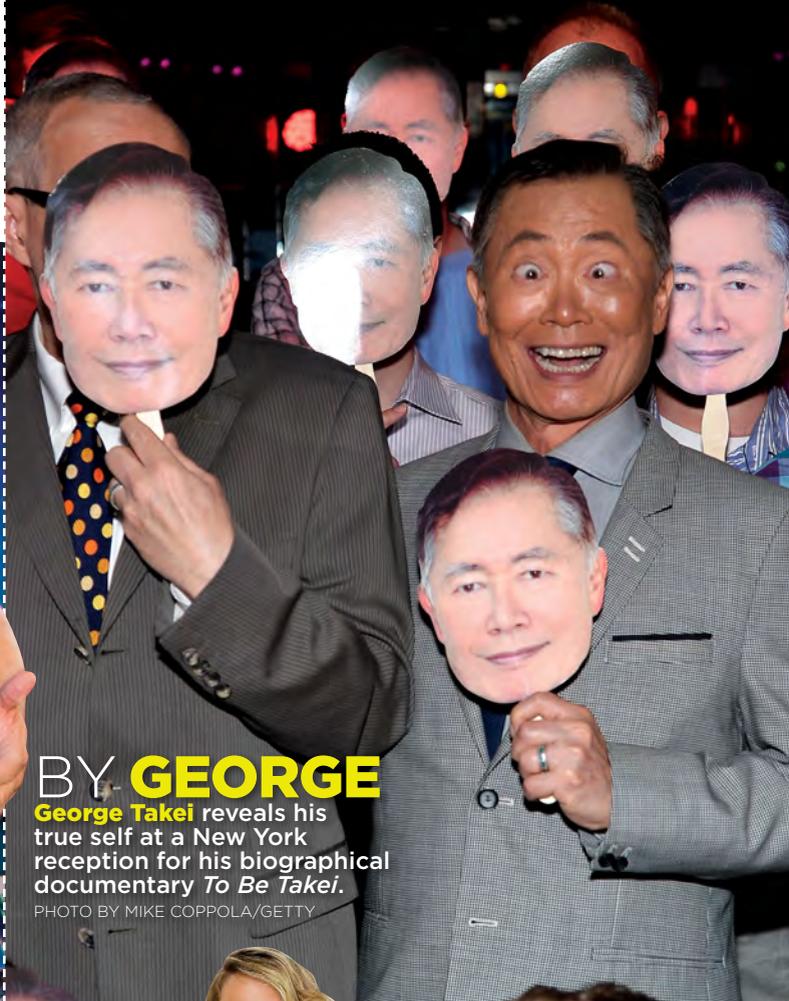
SNAPS



HE IS GROOT

Vin Diesel shows off his stilt-walking skills at *Guardians of the Galaxy's* London premiere. He used those stilts, and a motion-capture suit, to play walking, talking tree Groot in the film.

PHOTO BY MATT CROSSICK/KEYSTONE PRESS



BY GEORGE

George Takei reveals his true self at a New York reception for his biographical documentary *To Be Takei*.

PHOTO BY MIKE COPPOLA/GETTY



HANDING IT TO HER

Jennifer Lawrence gives **Emma Watson** a hand at the Christian Dior show during Paris Fashion Week.

PHOTO BY GETTY IMAGES



ONE CHIC PIRATE

Hugh Jackman grabs dinner at London's Chiltern Firehouse restaurant during a break from shooting *Pan* — he plays Blackbeard in the *Peter Pan* re-do due out next year.

PHOTO BY KEYSTONE PRESS



RIGHT BACK AT YA!

Vanessa Hudgens blows a kiss at the Young Hollywood Awards held in, you guessed it, Los Angeles.

PHOTO BY STEFANIE KEENAN/GETTY



LETO IT RAIN

Jared Leto and his entourage of female fans descend the steps of the Bar du Palais restaurant in Paris.

PHOTO BY SPLASH NEWS

IN BRIEF



WHAT'S A LAGGIE?

Chloë Grace Moretz (left) and Keira Knightley in next month's *Laggies*

Though you may never have heard the term "laggie," it's likely you already have a sense of what it means. At least, that's what the filmmakers behind next month's Keira Knightley, Chloë Grace Moretz film *Laggies* are hoping.

"Where I grew up if someone was slow and

aimless, you'd call them a 'laggie,'" explains the film's writer, Andrea Seigel. "That's where the word comes from, I think. It must be a local thing because other people aren't familiar with the term."

Lynn Shelton (*Touchy Feely*), who directs the film about an aimless 28-year-old (Knightley) who befriends a 16-year-old (Moretz) during an early mid-life crisis, admits she had

reservations about the title.

"I wasn't convinced of it at first because I didn't know what a laggie was," says Shelton. "I was just worried that the unfamiliarity would be off-putting. And then I came to fall in love with the name.... It causes you to lean in. You can kind of guess what it has to do with, but then it really reveals itself when you see the film." —*MW*

Ben Kingsley

On Home Turf: TUT

Ancient Egypt comes to Montreal this month as **Ben Kingsley** and a crew from Spike TV roll in to shoot the miniseries *Tut* about King Tutankhamun, Egypt's pharaoh from 1332 to 1323 BC.

Considering Kingsley's now 70 years old it comes as no surprise that he does not play the title role — the ruler known as the "boy king" died when he was just 18. Instead Kingsley plays Ay, Tut's powerful advisor who was also called the Grand Vizier. As of press time, the actor playing Tut had yet to be announced.

The production will move between Montreal and Morocco from now until December — which, coincidentally, is the month *Night at the Museum: Secret of the Tomb* comes out with Kingsley as an Egyptian pharaoh. —*MW* ▶

THE ART OF FILM

He goes by the name Mister Hope so it's no surprise there's a sense of whimsy to his work, even though the characters he depicts aren't always whimsical. "I draw things I like. I just like a lot of things," says Mister Hope, who hails from Buxton in Derbyshire, England. Most of his pieces — like, from left, *The Professional's* Léon, *Return of the Jedi's* Jabba and Princess Leia and *Moonrise Kingdom's* Sam — are created with watercolours and fine ink pens. "Any piece I work on usually gets erased and restarted a handful of times before I get it the way I want it. Once the pencils are good, I'll ink it and then add paint." See more at misterhope.com. —*MW*



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WINTER'S TALE

▶▶ *Dolphin Tale 2* tells the continuing, real-life story of Winter, the bottlenose dolphin who lost her tail and was fitted with a new, prosthetic one at Florida's Clearwater Marine Aquarium. But did you know that the real Winter plays herself in the movies? You can watch Winter, and her new dolphin pal Hope (who also plays herself in the movie), frolic in real time via the aquarium's webcam: <http://seewinter.com/winter/media/webcam>. —MW

PHOTO BY STEVE SANDS/GETTY



POODLE PARTY!

The plot of Judd Apatow's next movie, *Trainwreck*, is being kept under wraps. But based on this adorable shot (the grey one's laughing!) of Daniel Radcliffe and Marisa Tomei shooting the comedy in New York, we couldn't care less what it's about. We. Are. There.

Quote Unquote

My biggest reference point was my own marriage. Any couple — gay, straight or whatever — they have their bond; there's just a kind of understanding. **In a good marriage, your partner allows you to be more yourself than anybody else, for better or for worse.**

—JOHN LITHGOW ON PLAYING ALFRED MOLINA'S HUSBAND IN *LOVE IS STRANGE*



FESTIVAL ROUNDUP

The Toronto International Film Festival isn't the only movie festival in Canada this season. There are plenty of great film fests unspooling across the country

ATLANTIC FILM FESTIVAL

Halifax, Nova Scotia

September 11-18

www.atlanticfilm.com

CINÉFEST SUDBURY

Sudbury, Ontario

September 13-21

www.cinefest.com

OTTAWA INTERNATIONAL ANIMATION FESTIVAL

Ottawa, Ontario

September 17-21

www.animationfestival.ca

CALGARY INTERNATIONAL FILM FESTIVAL

Calgary, Alberta

September 18-28

www.calgaryfilm.com

EDMONTON INTERNATIONAL FILM FESTIVAL

Edmonton, Alberta

September 25-October 4

www.edmontonfilmfest.com

VANCOUVER INTERNATIONAL FILM FESTIVAL

Vancouver, British Columbia

September 25-October 10

www.viff.org/festival

FESTIVAL DU NOUVEAU CINÉMA

Montreal, Quebec

October 8-19

www.nouveaucinema.ca



HEY, IT'S TROUT LAKE PARK!

You know that scene in the trailer for *Hector and the Search for Happiness* where Simon Pegg loses it after crashing a remote-controlled plane into a pond somewhere in England? That's not England, it's Vancouver's Trout Lake Park. The film about Hector's round-the-world trip is a Canadian/German co-production and was shot in Germany, France, China and South Africa, with Vancouver subbing for the U.K. —*MW*



Simon Pegg (left) shooting in Trout Lake Park



SO LONG, JAMES

We say goodbye to James Gandolfini (pictured left) this month, as the New Jersey-born actor's final film, *The Drop*, arrives in theatres. He plays a bar owner with criminal connections. The film's director, Michaël R. Roskam (right), told *USA Today* the film will be dedicated to Gandolfini, who died of a heart attack in June 2013, just a couple of months after finishing the film. "I think we were ready for a new Gandolfini chapter," said Roskam. "He was a little older. And he had the gray hair and the beard. A new Gandolfini was emerging. Unfortunately, we are not going to be able to see more of it. But I am happy that we had this beautiful glimpse." —*MW*



DR. CABBIE
HITS THEATRES
SEPTEMBER 19TH

Wheeler HEALER

"The idea started one night while taking a cab ride in Toronto," says Vinay Virmani, the writer, producer and star of the comedy *Dr. Cabbie*.

"The driver was in his late thirties and from India — we made that Indian to Indian connection," he continues over the phone from his parents' home in Oakville, Ontario. "He told me, 'I used to be a doctor in India but my medical degree wasn't recognized here. I wrote the exams, but they just couldn't find me a residency because they have such limited spots. It's got to a point where now I am in debt and I don't even feel confident in my skills anymore.'"

That all-too-common story inspired Toronto native Virmani — last seen on screen playing an Indian-Canadian hockey star in *Breakaway* — to pen *Dr. Cabbie*, about a young Indian doctor (Virmani) who moves to Toronto but isn't allowed to practise medicine. He gets a job driving a taxi and soon turns his cab into a mobile medical clinic healing patients on the go.

"I wanted to make a movie about a young guy, my age, who comes to a new country, a land of opportunity, and his life is then thrown off course. All he knows in his life is being a doctor so he says to himself, 'You know what, I am still going to heal people.'"

While the film sheds light on an important social issue, Virmani wants us to know it is, first and foremost, a comedy. And he's surprised how a single line from the film's teaser trailer has already made a splash with the Indian-Canadian community.

"Once you go brown, you'll never frown," says Virmani, laughing. "I'm telling you, that line is all over Twitter, Facebook, and kids are quoting it. It's turned into a new tagline for the movie. I think I am going to have to make *Dr. Cabbie* T-shirts with that on it." —INGRID RANDOJA

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ALL DRESSED UP

ZOE SALDANA

In L.A. for the *Guardians of the Galaxy* premiere.

PHOTO BY SPLASH NEWS

CHRISTINA APPLGATE

In L.A. for the Dizzy Feet Foundation's Celebration of Dance Gala.

PHOTO BY SPLASH NEWS

RACHEL MCADAMS

At the New York premiere of *A Most Wanted Man*.

PHOTO BY GREGORY PACE/KEYSTONE PRESS



CHRIS PRATT

At the L.A. premiere of *Guardians of the Galaxy*.

PHOTO BY SPLASH NEWS



KATE HUDSON

In New York for the premiere of *Wish I Was Here*.

PHOTO BY NANCY KASZERMAN/
KEYSTONE PRESS



JASON SEGEL

At the L.A. premiere of *Sex Tape*.

PHOTO BY ERIC CHARBONNEAU/
COLUMBIA TRISTAR

IN THEATRES

SEPTEMBER 5

THE CAPTIVE

Atom Egoyan's 14th feature film mines familiar territory as a couple (**Ryan Reynolds** and **Mireille Enos**) desperately search for their abducted nine-year-old daughter (**Peyton Kennedy**).



SEPTEMBER 12



Dolphin Tale 2's
Nathan Gamble
and Cozi Zuehlsoord

DOLPHIN TALE 2

This sequel to *Dolphin Tale* finds dolphin Winter (who received a prosthetic tail in the first film) swimming solo in the Clearwater Aquarium after the death of her surrogate mother, Panama. According to USDA regulations, Winter cannot be housed alone, so her human friends — played by **Harry Connick Jr.**, **Morgan Freeman** and **Ashley Judd** — pair her with Hope, an orphaned baby dolphin.

NO GOOD DEED

We last saw **Idris Elba** as saintly Nelson Mandela in *Mandela: Long Walk to Freedom*. His follow-up film casts him as a violent escaped con who talks his way into the home of a woman (**Taraji P. Henson**) alone with her kids. Can she outsmart the psychopath who's holding her family captive?



The Drop's puppy-loving Tom Hardy with Noomi Rapace

THE DROP

Bartender Bob Saginowski (**Tom Hardy**) works at a Brooklyn bar where bad guys hid their loot. When the establishment is robbed, Bob and owner Marv (**James Gandolfini**) need to figure out who pulled the heist or they're toast.

BEFORE I GO TO SLEEP

Author **S.J. Watson's** bestseller comes to the screen starring **Nicole Kidman** as a woman who wakes up each morning with no memory of who she is or that the man sleeping beside her (**Colin Firth**) is her husband. However, she finds a video diary that tells her to contact a doctor (**Mark Strong**) who is helping her and, most importantly, to trust no one. CONTINUED ►



Nicole Kidman plays an amnesiac in *Before I Go to Sleep*



▶ **THE MAZE RUNNER**

In this adaptation of **James Dashner's** Young Adult book, a group of teens (led by **Will Poulter**, **Dylan O'Brien** and **Thomas Brodie-Sangster**) are held prisoner in the Glade, which is located inside a giant maze. They don't know why they're being held captive, but they do know they must find a way through the dangerous maze if they want to escape. See **Will Poulter** interview, **page 36**.



Mommy's Anne Dorval

MOMMY

Quebec director **Xavier Dolan's** fifth film — and arguably best, it picked up the Jury Prize at this year's Cannes Film Festival — recounts the intense struggle between single mom Diane (**Anne Dorval**) and her emotionally disturbed teenage son Steve (**Antoine-Olivier Pilon**).

LOVE IS STRANGE

Longtime gay couple George (**Alfred Molina**) and Ben (**John Lithgow**) get married, which leads to George losing his teaching job. Separately, they move in with friends and relations while looking for cheaper digs and realize they're ill-suited for living with anyone except each other.



A WALK AMONG THE TOMBSTONES

Unlicensed private detective Matt Scudder (**Liam Neeson**) is hired by a heroin trafficker (**Dan Stevens**) to find the men who kidnapped and brutally killed his wife. But even the seasoned Scudder is alarmed at the depravity of the criminals he's tracking.



Adrienne Palicki and Vinay Virmani in *Dr. Cabbie*

DR. CABBIE

Indian doctor Deepak (Vinay Virmani) comes to Toronto expecting to be able to practice medicine. However, his degree isn't recognized in Canada, so he takes a job as a cabbie. Determined to heal people, Deepak turns his cab into a mobile doctor's office with comical results.

See Vinay Virmani interview, page 12.

THIS IS WHERE I LEAVE YOU

This adult comedy sees four siblings — Jason Bateman, Tina Fey, Corey Stoll and Adam Driver — bicker and poke fun at one another after they're called home by their mother (Jane Fonda) to sit shiva for their late father.

See Jason Bateman interview, page 40.

CONTINUED ▶

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► **THE BOXTROLLS**

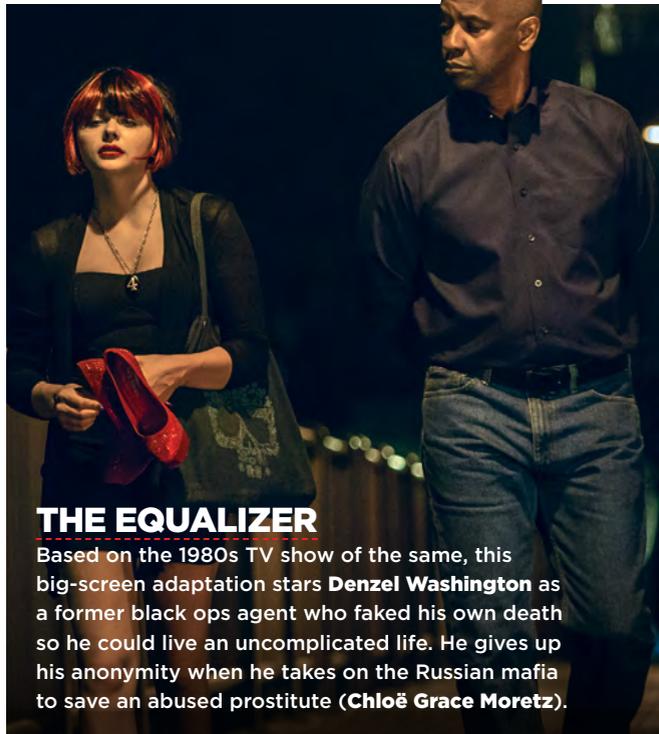
From Laika, the animation studio that gave us *Coraline* and *ParaNorman*, comes this 3D, stop-motion tale about an orphan boy taken in by box-wearing creatures who live underneath the city and come out at night to forage for trinkets and trash. Their peaceful existence is threatened by an exterminator (**Ben Kingsley**) hired to eradicate them. See feature, page 32.

THE NOTEBOOK

No, this isn't the re-release of the Ryan Gosling and Rachel McAdams weepy, but rather a Hungarian drama about twin 13-year-old brothers who are sent to the country to live with their abusive grandmother during World War II. Spurred on by her ill treatment, the boys become cruel, emotionless souls who thrive during wartime.

HECTOR AND THE SEARCH FOR HAPPINESS

Simon Pegg stars as Hector, a restless psychiatrist who decides to travel the world to find out what makes people happy. He calls on co-stars **Rosamund Pike**, **Toni Collette** and **Christopher Plummer** to help find the answers.



THE EQUALIZER

Based on the 1980s TV show of the same, this big-screen adaptation stars **Denzel Washington** as a former black ops agent who faked his own death so he could live an uncomplicated life. He gives up his anonymity when he takes on the Russian mafia to save an abused prostitute (**Chloë Grace Moretz**).

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TORONTO

guide



The **Toronto International Film Festival** fills the city's streets with stars from **September 4th to 14th**. But many of the films screening at the world-class event will be landing in theatres across the country before you know it. Here's our rundown of the biggies

Reese Witherspoon at last year's Toronto International Film Festival. She returns this year with two films, *Wild* and *The Good Lie*





THE DROP

IN THEATRES: SEPTEMBER 12

DIRECTOR: MICHAËL R. ROSKAM

We imagine **Tom Hardy** learned a thing or two from his co-star, the late, great **James Gandolfini**, an actor who made a career out of playing complicated tough guys. Hardy takes top billing here as Bob, a former toughie with a love of animals who works at Cousin Marv's (Gandolfini) bar. The bar doubles as a drop spot where criminals store their ill-begotten loot. When the bar is robbed, Bob and Marv are threatened: find the loot or pay the price.

Director Michaël R. Roskam (left) works with Tom Hardy (centre) and James Gandolfini on the set of *The Drop*

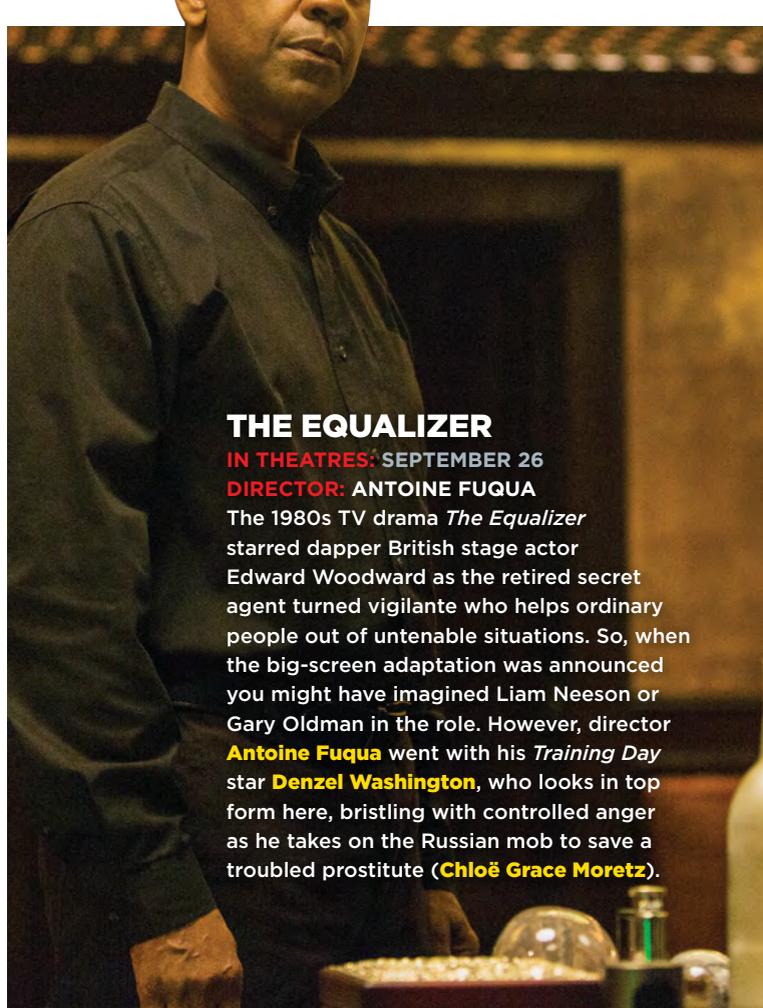


THIS IS WHERE I LEAVE YOU

IN THEATRES: SEPTEMBER 19

DIRECTOR: SHAWN LEVY

Park the spaceships and hang up the superhero suits, 'tis the season for adult fare. Although, the four adult siblings — **Tina Fey**, **Jason Bateman**, **Corey Stoll** and **Adam Driver** — in this dramedy revert to childlike behaviour when they return home to sit shiva for their deceased father. Each is beset with personal problems, and the foursome (plus mom **Jane Fonda**) provides the kind of mocking support only families can offer.



THE EQUALIZER

IN THEATRES: SEPTEMBER 26

DIRECTOR: ANTOINE FUQUA

The 1980s TV drama *The Equalizer* starred dapper British stage actor Edward Woodward as the retired secret agent turned vigilante who helps ordinary people out of untenable situations. So, when the big-screen adaptation was announced you might have imagined Liam Neeson or Gary Oldman in the role. However, director **Antoine Fuqua** went with his *Training Day* star **Denzel Washington**, who looks in top form here, bristling with controlled anger as he takes on the Russian mob to save a troubled prostitute (**Chloë Grace Moretz**).

DOWNTON TORONTO

Downton Abbey fans rejoice. Three of the show's actors — and two former stars — appear in TIFF movies

MAGGIE SMITH (VIOLET CRAWLEY)
MY OLD LADY



Maggie Smith is perfectly cast as a stubborn old woman who refuses to move out of

the Paris apartment inherited by American **Kevin Kline**.

ALLEN LEECH (TOM BRANSON)
THE IMITATION GAME



Allen Leech is WWII spy John Cairncross, a Scotsman-turned-Soviet-agent stationed in

Bletchley Park, where Alan Turing (**Benedict Cumberbatch**) breaks Nazi codes.

JESSICA BROWN FINDLAY
(THE LATE LADY SYBIL CRAWLEY)

THE RIOT CLUB

Jessica Brown Findlay gets caught up in the ugly behaviour of a group of entitled British university students in this adaptation of the play *Posh*.

AMY NUTTALL (ETHEL PARKS)

THE KEEPING ROOM

Amy Nuttall helps two sisters (**Brit Marling**, **Hailee Steinfeld**) and an African-American slave (**Muna Otaru**) defend their home from marauding Union soldiers in this American Civil War drama.

DAN STEVENS
(THE LATE MATTHEW CRAWLEY)

THE GUEST



Dan Stevens was *Downton's* ever-so saintly Matthew Crawley, so it's a bit of a shock to see

him portray an evil ex-soldier who torments his dead comrade's family.



HECTOR AND THE SEARCH FOR HAPPINESS

IN THEATRES: SEPTEMBER 26

DIRECTOR: PETER CHELSON

This Canadian-German co-production is based on a book by real-life French psychiatrist François Lelord, who left his private practice to become a stress and job satisfaction consultant, and write a series of simply worded novels about a psychiatrist named Hector who's obsessed with the nature of happiness. Casting **Simon Pegg** as Hector is inspired — his inviting face is capable of conveying joy, skepticism and wonder.



THE JUDGE

IN THEATRES: OCTOBER 10

DIRECTOR: DAVID DOBKIN

Don't get us wrong, we absolutely love **Robert Downey Jr.** as the wisecracking superhero Iron Man, but it's been too long since we've seen him tackle a dramatic role. Here he plays arrogant defense attorney Hank Palmer, who returns to his small Indiana hometown to attend his mother's funeral. Estranged from his father (**Robert Duvall**), a judge, he wants nothing more than to do his duty and leave. But when dad is charged with murder, Hank steps up to defend the old man.



NIGHTCRAWLER

IN THEATRES: OCTOBER 17

DIRECTOR: DAN GILROY

Who knew **Jake Gyllenhaal** could be so creepy? A significantly slimmed down Gyllenhaal stars as Lou Bloom, a guy who spends his nights documenting grisly crime scenes. His work grabs the attention of a TV news show, but the stress of coming up with fresh, hardcore material forces him to do some very unethical things.

CONTINUED ▶

▶ WHIPLASH

IN THEATRES: OCTOBER 24

DIRECTOR: DAMIEN CHAZELLE

Whiplash turned heads and won multiple awards at this year's Sundance Film Festival before landing at TIFF. The film casts up-and-comer **Miles Teller** as an aspiring jazz drummer whose abusive music teacher (**J.K. Simmons**) demands perfection. The really cool thing about the film is that Teller, who grew up playing the drums, performs all his own music.



ROGER RETURNS

It's been just three years since "One Percenters" became the most popular villains of our time, but in some ways the movement to expose the great wealth divide began with a 1989 documentary by a first-time director that was a huge hit at the Toronto International Film Festival 25 years ago.

Roger & Me chronicled newbie filmmaker **Michael Moore's** attempt to get General Motors chairman Roger Smith to visit Moore's hometown of Flint, Michigan, and see firsthand how layoffs at Flint's GM plant had decimated the community. The film won TIFF's ultimate prize, the People's Choice Award.

To celebrate *Roger & Me's* 25th anniversary Moore returns to TIFF this year for a special screening of the film; he'll also kick off the festival's TIFF Docs programme with its keynote conversation.



THE THEORY OF EVERYTHING

IN THEATRES: NOVEMBER 7

DIRECTOR: JAMES MARSH

A who's who of young British actors were in the running to play Stephen Hawking in this bio-pic about the physicist, but it was **Eddie Redmayne** who landed the gig. The drama charts Hawking's rise from brilliant young student diagnosed with ALS, through his marriage to Jane Wilde (**Felicity Jones**), to becoming the world's foremost physicist.

FOXCATCHER

IN THEATRES: NOVEMBER 14

DIRECTOR: BENNETT MILLER

Director **Bennett Miller's** *Capote* (2005) and *Moneyball* (2011) drew raves at previous TIFFs; expect the same from this much-anticipated drama chronicling the real-life relationship between multimillionaire John du Pont (**Steve Carell**) and Olympic wrestling brothers Mark (**Channing Tatum**) and Dave (**Mark Ruffalo**) Schultz. Du Pont's unchecked obsession to turn Mark into a champion leads to tragedy.





Wild



The Good Lie



Maps to the Stars



Still Alice



The Humbling



Manglehorn

WHO'S HOT THIS YEAR?

We'll see multiple performances from at least three big stars at this year's fest — **Julianne Moore**, **Al Pacino** and **Reese Witherspoon**.

Look for Moore as Havana Segrand, an aging film star, in **David Cronenberg's** *Maps to the Stars* (she won Best Actress at Cannes for the performance) and then as Dr. Alice Howland in *Still Alice*, about a professor diagnosed with early onset Alzheimer's.

Pacino plays lovelorn locksmith A.J. Manglehorn in *Manglehorn*, a drama from director **David Gordon Green** whose film *Joe* was a favourite at last year's TIFF. Pacino also stars in *The Humbling*, about an aging stage actor (Pacino) and his brief affair with a younger, lesbian woman.

And Witherspoon holds down the lead role in both *The Good Lie*, playing a single American woman who helps a group of Sudanese refugees adapt to life in the U.S., and *Wild*, the true story of a heroin addict who goes for a thousand-mile hike, alone, along the Pacific Crest Trail. Interestingly, both of Witherspoon's pics were directed by Canadians, *The Good Lie* by **Philippe Falardeau** and *Wild* by **Jean-Marc Vallée**. It's the continuation of a trend; last year she came to TIFF for Canadian director **Atom Egoyan's** *Devil's Knot*. CONTINUED ▶





► **MR. TURNER**

IN THEATRES: DECEMBER 19

DIRECTOR: MIKE LEIGH

Mike Leigh's films are made for festivals, but also deserve to be seen long after the red carpet is rolled up. His latest film recounts the latter years of renowned 19th-century British painter J.W. Turner (**Timothy Spall**). Spall grunts, heaves, squints and performs all sorts of non-verbal tics to paint a portrait of Turner as an uncompromising genius who is both well-regarded and reviled by the art world.

99 HOMES

IN THEATRES: TBA

DIRECTOR: RAMIN BAHRANI

Director **Ramin Bahrani** brought his drama *At Any Price* — about greed and the corporatization of America's farming industry — to TIFF in 2012. He returns with this scathing indictment of America's foreclosure crisis.

Andrew Garfield stars as an unemployed man who loses his home to foreclosure. He eventually takes a job working for the sleazy real estate agent (**Michael Shannon**) who engineered his foreclosure, and becomes just as slimy as his boss.

THE REACH

IN THEATRES: TBA

DIRECTOR:

JEAN-BAPTISTE LÉONETTI

Michael Douglas gets in touch with his psychopathic side in this action pic. He plays a gun-loving hunter who hires a guide (**Jeremy Irvine**) to take him hunting in the desert. After the hunter mistakenly kills someone, he turns his gun on the guide, and forces the younger man to carry out an assortment of dangerous tasks that test his mental and physical resolve. CONTINUED ►



MOST EXCITING DIRECTORIAL DEBUT

In case you haven't noticed, **Chris Evans** is more than a pretty face...set of shapely shoulders, washboard stomach, and head of great hair.

Before We Go — the directorial debut from the big-screen's Captain America — has its World Premiere at this year's festival. It's a romantic comedy that takes place at New York's Grand Central Station where a woman who's just missed her train (**Alice Eve**) meets a cute musician (Evans) and the two spend hours and hours bonding as they discuss life and drink coffee.

By the end of the festival, Evans will have fielded 163 questions from journalists who think they're being clever by pointing out the film's similarities to Richard Linklater's *Before Sunrise*.

DISCOVER "ONE OF THE
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▶ TOP FIVE

IN THEATRES: TBA

DIRECTOR: CHRIS ROCK

Chris Rock writes, directs and stars in this dramedy about comedian Andre Allen (Rock), who is determined to reinvent himself as a serious actor. This irks his reality-star fiancée (**Gabrielle Union**) — who wants their wedding to be televised — but intrigues the journalist (**Rosario Dawson**) who's been sent to cover Andre's big career move. Look for **Kevin Hart** as Andre's agent.



CAKE

IN THEATRES: TBA

DIRECTOR: DANIEL BARNZ

Don't expect the cheery, hair-tossing **Jennifer Aniston** in this drama, but rather an acerbic and at times unlikeable version. Aniston plays Claire, who becomes fascinated with the suicide of Nina (**Anna Kendrick**), a woman who attended her chronic pain support group. Claire wants to know all about Nina's life, which includes getting to know Nina's grieving husband (**Sam Worthington**).

MEN, WOMEN & CHILDREN

IN THEATRES: TBA

DIRECTOR: JASON REITMAN

Jason Reitman may have been born in Montreal, but Toronto claims him as its own come film festival time. All of his films have screened at TIFF, including his latest offering based on the novel by **Chad Kultgen**. It's the study of sex in the age of the internet and focuses on a group of teens and their parents, all of whom are struggling with the dangers, thrills and disappointments of getting off online. The eclectic cast includes **Jennifer Garner**, **Emma Thompson**, **Adam Sandler**, **Dean Norris** and **Rosemarie DeWitt**.

ROSEWATER

IN THEATRES: TBA

DIRECTOR: JON STEWART

Jon Stewart took a break from hosting *The Daily Show* to direct this true story of Canadian-Iranian journalist Maziar Bahari (**Gael García Bernal**), imprisoned by the Iranian government after an appearance on *The Daily Show*.



A LITTLE CHAOS

IN THEATRES: TBA

DIRECTOR: ALAN RICKMAN

It's been a long 17 years between directing gigs for actor **Alan Rickman** (his first film behind the camera was 1997's *The Winter Guest*). His second directing effort lands TIFF's coveted Closing Night Gala spot and stars **Kate Winslet** as Sabine, a rare Renaissance-era female landscaper who earns the plum job of designing a fountain for Louis XIV's (Rickman) chateau in Versailles. There she gets caught up in the intrigues of court life and is fascinated by Versailles' chief landscape architect, André Le Nôtre (**Matthias Schoenaerts**).



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OUT OF THE BOX



So, um, what exactly are those boxed-up little creatures and why are they at the centre of Laika Entertainment's latest feature, *The Boxtrolls*? Cineplex's **Tiffany Wong** visited the Hillsboro, Oregon, headquarters of the groundbreaking studio behind *Coraline* and *ParaNorman* to talk to the big brains behind those little boxes

THE BOXTROLLS
HITS THEATRES
SEPTEMBER 26TH

What's it About?

Travis Knight, Laika's President, CEO and Lead Animator

"*The Boxtrolls* is a story that explores this wide-eyed orphan boy who was raised from infancy underground in this strange community of Boxtrolls, this community of tinkers, they're these — what were called monsters by the aboveground community, and they wear cardboard boxes on their bodies, sort of like a hermit crab would wear its shell. They get their names from whatever label is emblazoned on the front, with things like Fish and Shoe and Knickers and Oilcan.

"They're a lovable, charming, caring, nurturing group of creatures who raise this boy until he's about 11-12 years old. And then, at that point, we start to explore this idea that the aboveground thinks that they are a menace, they think that they are monsters, and they go about trying to exterminate them. And this boy, Eggs, who gets his name from the eggs label on his box, has to go aboveground to try to save his family from extinction."



Florian Perinelle
positions a puppet
on the set of *The Boxtrolls*

What is Stop-Motion Animation?

Travis Knight

"A stop-motion film is a film that exists in real space. There are props, there are sets, there are characters and puppets that have all been designed and built by hand. Then we put them on a set with lights and cameras and everything else, and shoot them a frame at a time. You take a puppet, you move it a little bit, you capture a frame, and you move it a little bit more. And when you've taken enough of those images and put them together, it looks like the thing is moving, it looks like it has an inner life.

"It's a technique that goes back to the dawn of cinema.... But what we do here at Laika is we take that old kind of art...that beautiful art form, and we fuse it with technology. We bring rapid prototyping, we bring laser cutting, we bring digital capture systems, and we bring all kinds of technology into the mix that allow us to take stop-motion beyond anywhere it's ever been before."

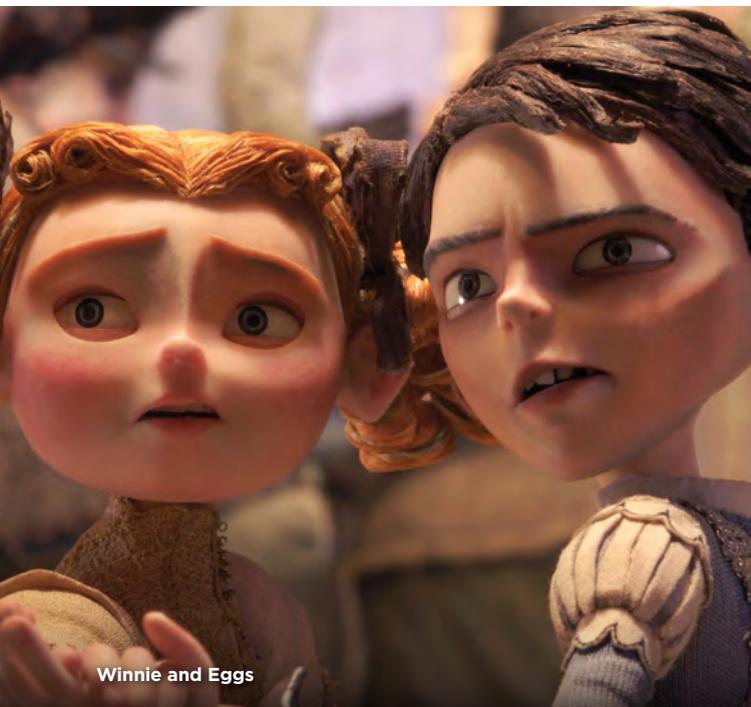
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► Making the Costumes

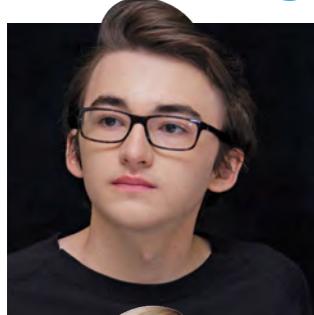
Georgina Hayns, Creative Supervisor of Puppet Fabrication

"We took a lot of reference from theatre, the Ballets Russes was a huge influence on us because it's theatrical...and it's very graphic, so the colours, the cut-outs, we used a lot of that in their costumes.... But we also used a lot of technology in the costumes, because the first thing people ask us is, where do you get your fabrics? We do buy a lot of our fabrics off the shelf, we're always looking for a very small weave, and just small-scale patterns and things. But we knew we wanted our own dimension of patterns in this, so we ended up finding the laser-cutter.... All of these parts on the aristocracy that you see cut away, the hats, it's all cut with a laser-cutter."



Winnie and Eggs

Voice Casting **Anthony Stacchi, Co-Director**



Eggs

(Isaac Hempstead-Wright)

"Isaac Hempstead-Wright, everybody here — it's an animation studio so it's a nation of dorks — we'd all watched *Game of Thrones* and stuff, so we knew of Isaac from that TV show, and we loved him."



Winnie **(Elle Fanning)**

"Elle Fanning had always been a friend of the studio because her sister had done *Coraline* here. We had always wanted to work with her, and it just happened by luck that she had recently done a film in England and her English accent was fantastic."



➤ Catch the Cineplex Pre-Show for more from the set of **The Boxtrolls**

Creating Laika's First "Creatures"

Georgina Hayns

"We'd never made a creature before at Laika; we'd always made very, sort of, human-style figurines and puppets. So these were a whole new challenge and, to start with, we were really excited. It was like, 'Yeah, we've got all of this space, we've got empty boxes we can hide all our mechanics in!' We've often got problems because [characters have] tiny ankles or tiny, skinny bodies and we're trying to fit joints in that can hold their whole body weight up. With this, we were like, 'Yeah, they've got fat ankles and boxes,' and then of course the first thing the director said is, 'Yeah, and what we want them to do is hide everything inside their box, and it's happening all the time. And they've got these flaps that open and they put things in,' and we're like, 'Oh my goodness!'"



Eggs with his Boxtroll pal, Shoe



Andy Berry works on the film's Tavern Street

Creating the City

Sarah Crowley, Assistant to the Producers

"We went to work finding the best concept art to create this German and European impressionistic world, because we don't have a true point of reference. We don't have a city, we're not in Portland, Oregon, we're not in a contemporary world. We're in another world, a fantasy world, and a 'then,' not a 'now.' We are Edwardian, Victorian. This is our first period piece for all of Laika, so in order to create this new world, they decided that they liked Mont Saint-Michel, which is a place in France. It's a very conical city, and so this is a city that's created with a cone.... We wanted to have something that showed the class struggle that was going on with this city by giving it some of that twisting and turning, almost rotting from the inside out."



Mont Saint-Michel, France



BREAKING

It's time you get to know **Will Poulter**. The quirky British star who turned heads in last year's *We're the Millers* takes his first kick at the red-hot Young Adult market as one of *The Maze Runner*'s teens trapped in a giant labyrinth

■ BY MARK PILKINGTON



THE MAZE RUNNER HITS THEATRES SEPTEMBER 19TH

It may be something of a cliché to brand a talented young actor a rising star, but in Will Poulter's case the label can be forgiven — he was presented with the Rising Star Award at this year's BAFTAs, the big awards handed out by the British Academy of Film and Television Arts.

Poulter first came to the public's attention after making his big-screen debut at age 15 in the charming British film *Son of Rambow*, about two boys making a homemade follow-up to the original *Rambo* film, *First Blood*. This was followed by *The Chronicles of Narnia: The Voyage of the Dawn Treader*, before he went on to steal the show in Dexter Fletcher's *Wild Bill*, and impress a wider North American audience with his very funny performance in last year's *We're the Millers*, co-starring Jennifer Aniston. (Even if you didn't see the film, you'll likely recall his inspired version of TLC's "Waterfalls" from the trailer.)

Now aged 21, Poulter's latest project is the big-screen adaptation of the *New York Times* bestselling book *The Maze Runner*. The first in a trilogy of Young Adult novels by James Dashner, *The Maze Runner* follows a group of teenagers who find themselves trapped in an area simply known as the Glade, each with no recollection of how he or she got there. Poulter plays Gally, one of the more antagonistic members of the group. The teens' only hope of escape is to find a way through the vast, constantly shifting maze that surrounds them — and somehow survive the monsters that lurk within.

The British actor was in London's plush Claridge's hotel when we discussed the pressures of working on such a fan favourite and the joys of acting in Louisiana's oppressive heat.

UT

Q:

How did you first become involved with the project?

"You know, crazily, I think I was the first person to get cast, which when you think about it is an incredibly brave move, or even a stupid one, I don't know. [Director] Wes Ball cast me first because he had seen a film I was in when I was younger, and had always kept me in mind for this, which was

really kind of him. I auditioned without having read the script, just because it wasn't available, it hadn't been written yet." CONTINUED ▶



The Maze Runner's
trapped teens

▶ **The books are incredibly popular. Did you have any knowledge of them yourself?**

"After I was given the part I went through and read the books, and came to realize what an amazing following this film has. So as soon as it was known I was cast, I received a lot of backing from fans on Twitter wishing me well, so I really had them in mind throughout the filming process. There was so much interest from them throughout."

Was it slightly terrifying knowing you had their expectations to live up to?

"They are so powerful in many ways because they are the voice of the film — they're our army. They've just been phenomenal. To know they are all going to see the film and only one trailer has come out, it's just amazing."

But does that add or remove pressure for you?

"Well, it's the classic conundrum of developing a book into a film. There is an element of pressure that comes with that purely because the readers have formed some sort of expectation, and you have to deliver something that is going to satisfy those expectations. It's a unique situation when it's a book adaptation, but I think the greatest testament to the job Wes and the rest of the cast have done is that James Dashner, the writer of the books, has said he is happier with the film than he is with his book. He said he wouldn't change a single thing."

Like seeing his dreams become a reality...

"When he saw the Glade, which is where most of the film takes place, he said it was perfectly realized, and he got quite emotional about it. I can't imagine anything cooler than writing a book and then having that world created for you."

That must have been a weight off your shoulders?

"Yes, it was so good to hear. He was with us on set for a long period of time, and even makes a brief appearance in the film, which was a nice touch. Just seeing his face was brilliant — he was so happy to see it all coming alive before him."

And how was it for you on the Louisiana set?

"It was just so hot; I have never experienced temperatures so high, 90 degrees Fahrenheit. I spend most of the film squinting because the sweat is going into my eyes, but my character is a bit of a grumpy dude anyway, so the look suited him."

Was there much green-screen work?

"It was amazing to actually be in the environment you see in the film. There's not a lot of CGI in the Glade itself, so it's kind of what you see is what you get. We were exposed to everything you see on screen. There wasn't too much imagination needed to act in my scenes."

You mentioned your character is grumpy in the film, why is that?

"It's interesting, because he is a conflicted character. I think he is hated in the first film, but as the series goes on we aim to make him slightly more likable. We wanted to make sure you empathized with him a bit more and understand why he has this conflict with the other characters. There is a cowardice to him that he hides with this big hard man attitude, where in reality he is more scared than you would first imagine."

It's director Wes Ball's first film and, at 29, he is almost as young as you are. How was it to work with him compared to more seasoned directors?

"Yes, he was just one of us. He was keen to hang out with us all. It definitely flavoured our experience, and it was like having one of the boys making a film with us. Easily one of the most excitable directors I have worked with, and I'm sure that will translate to the finished film. Let's hope it bodes well for the opening weekend." 📺

Mark Pilkington lives in London, England, where he writes about movies and filmmakers.



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Tina Fey and Jason Bateman
share a moment in
This Is Where I Leave You



**THIS IS WHERE
I LEAVE YOU**

SCREENS AT
THE TORONTO
INTERNATIONAL
FILM FESTIVAL

**HITS THEATRES
NATIONWIDE
SEPTEMBER 19TH**



Family Guy

Will **Jason Bateman** ever play a member of a sane, well-adjusted, loving family? We sure hope not. Here Bateman talks about, once again, being the straight man of the clan for ***This Is Where I Leave You***

■ BY BOB STRAUSS

Ah, family. It's the cement of civilization, the source of many people's most reliable love, and the folks who have to take you in when no one else will.

And if families weren't so seriously screwed up, Jason Bateman might not have a career.

The actor, who got his start as a child on such family-oriented series as *Little House on the Prairie*, *Silver Spoons* and *Valerie*, owes much of his adult success to playing Michael Bluth on the hit TV series *Arrested Development*.

Bluth was one of the "sane, conservative, everyman, straight men that I always play," says the 45-year-old actor. Often those straight men of his exist within a family of lunatics.

Since *Arrested Development*, Bateman has played similar roles in films as diverse as *Hancock*, *Juno*, *Couples Retreat*, *The Change-Up*, *The Switch* and even the slapsticky *Identity Thief*, all of which placed him in some family-related, crazy circumstance.

Bateman's latest project, *This Is Where I Leave You*, directed by Montreal native Shawn Levy, may be his most concentrated trial by kin since *Arrested Development* had its brief revival on Netflix.

"*This Is Where I Leave You* is a film written by Jonathan Tropper from his book of the same name," says Bateman, neatly turned out in gray slacks and a blue sweater, during a Los Angeles interview. "It is about a family that comes together to sit shiva for their dead father.

"And they are not Jewish," he adds, relishing the absurdity. "The father found Judaism just before he died, and his last request was that

they sit shiva. So, they have to all do that for seven days, or six days, or whatever the hell it is, and a bunch of old garbage surfaces."

Bateman's character, Judd Altman, brings some extra refuse of his own to the extended mourning rite. His father's passing occurs soon after he's caught his wife Jen (Abigail Spencer from TV's *Suits* and *Rectify*) in bed with his boss Wade (Dax Shepard). Not only does Judd have to spend the week discussing that uncomfortable episode with his three curious siblings (Tina Fey, Adam Driver and Corey Stoll), but he has to reciprocate by expressing interest in their various romantic travails.

Plus, he must deal with his widowed mom Hillary (Jane Fonda), who's just gotten breast implants. And Jen and Wade again, who show up at his family's home to announce that they're pregnant. Falling in love? Maybe that's a possibility, too.

"It's funny, but also dramatic," says Bateman. "It's a great cast: it's got Rose Byrne, Connie Britton, Kathryn Hahn, Timothy Olyphant..."

Bateman gets a break from family, but not from ridiculousness, in his next movie.

"*Horrible Bosses 2* is, obviously, a sequel to the first one," Bateman explains unnecessarily. "The three guys want to be their own bosses this time, but of course that goes sideways very quickly."

While, in the 2011 hit all three of the film's protagonists — Nick (Bateman), Dale (Charlie Day) and Kurt (Jason Sudeikis) — tried to kill their monstrous employers, in November's sequel the men plot a kidnapping. Christoph Waltz plays their main nemesis, though previous nightmares Kevin Spacey and Jennifer Aniston reappear, and this time Aniston's kinky dentist has her predatory gaze set on Nick.

It did not take long for Bateman to get back to family relations, however. He is currently working on *The Family Fang*, his second feature as a director, following this year's dark spelling-bee comedy *Bad Words* — which, in the end, turned out to be another story about family dysfunction.

"It is about a family called the Fangs," explains Bateman. "The parents are performance artists. The two adult children, played

CONTINUED ▶



This Is Where I Leave You's Jason Bateman (left) and Adam Driver

take Jason to movies whenever possible and afterward father and son would have long discussions about the quality and artistic methods of what they'd seen.

Now Bateman has a burgeoning producing and directing career to go along with more than three decades of professional acting. His company, Aggregate Films, was behind the recent sitcom *Growing Up Fisher* — about, yes, a wacky family.

"My goal is to do more than just act," he says. "I've been doing that for quite a long time now and I love to be in the position where I use more of what I've learned. That is producer stuff, that is director stuff, maybe a little bit of writing stuff."

But what about his own family stuff? Bateman married into another showbiz clan in 2001 — his wife, actor Amanda Anka, is the

▶ by me and Nicole Kidman, come home to look for their parents, who have disappeared. They're not sure whether they're dead or whether they are doing a performance-art piece.

"It's comedic and dramatic, and another tricky tone," he adds, clearly enjoying the challenge.

Bateman's passion for show business began at home. His family wasn't as loony as the fictional ones he often finds himself in on screen, but his dad, producer-director-actor Kent Bateman, passed his movie mania on to Jason and his older sister Justine.

Not only did Kent inspire his children to get into the business (Justine played Mallory on the long-running sitcom *Family Ties*), he'd

daughter of Canadian music legend Paul Anka. So, have Bateman's professional activities made life with Amanda and their two young daughters kind of, well, nutty?

"I'm very busy," he acknowledges. "I feel lucky. Does it feel overwhelming? No, God no. I could take on twice as much. I really love it.

"I'm a bit of a workaholic — got that from dad, too — but you find a balance to spend time with the family as well, because it keeps it all in the right ratio. There's not a ton of time for friends, but family and work are in the proper Position One and Two." □

Bob Strauss lives in L.A. where he writes about movies and filmmakers.

DID YOU KNOW?

In chapter 45 of Jonathan Tropper's novel *This is Where I Leave You*, Judd recalls walking in on his parents having sex when he was six years old. This, in turn, reminds him of watching his mother Hillary exercising to a Jane Fonda workout video, and one exercise in particular for which Fonda is on all fours. "I'm trying to look as good as her," Judd's mom explains, to which Judd says, "She looks like a dog."

In this month's big-screen adaptation, Jane Fonda plays Judd's mom, Hillary. —*MW*



From left: Corey Stoll, Jane Fonda and Jason Bateman sit shiva

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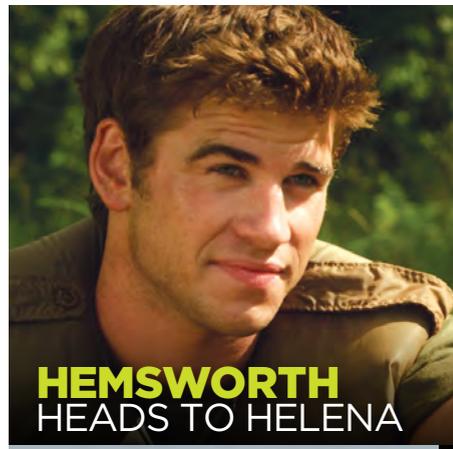
CASTING CALL

■ BY INGRID RANDOJA



RYAN & HANKS REUNITE

Next year's *Ithaca* will mark the fourth time **Meg Ryan** and **Tom Hanks** have worked together, however this time Ryan won't appear on screen but is instead behind the camera making her directorial debut. Set in a small California town during World War II, the story follows a 14-year-old boy who works as a messenger delivering telegrams to the residents of his town. Hanks will play the boy's father.



HEMSWORTH HEADS TO HELENA

Liam Hemsworth finds himself in the Old West this month shooting *By Way of Helena*. He plays a Texas Ranger investigating the murders of Mexican townsfolk and his prime suspect is the community's preacher (**Woody Harrelson**). Aussie actor-turned-director **Kieran Darcy-Smith** helms the pic, which is set for release next year.

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MARA HELD HOSTAGE

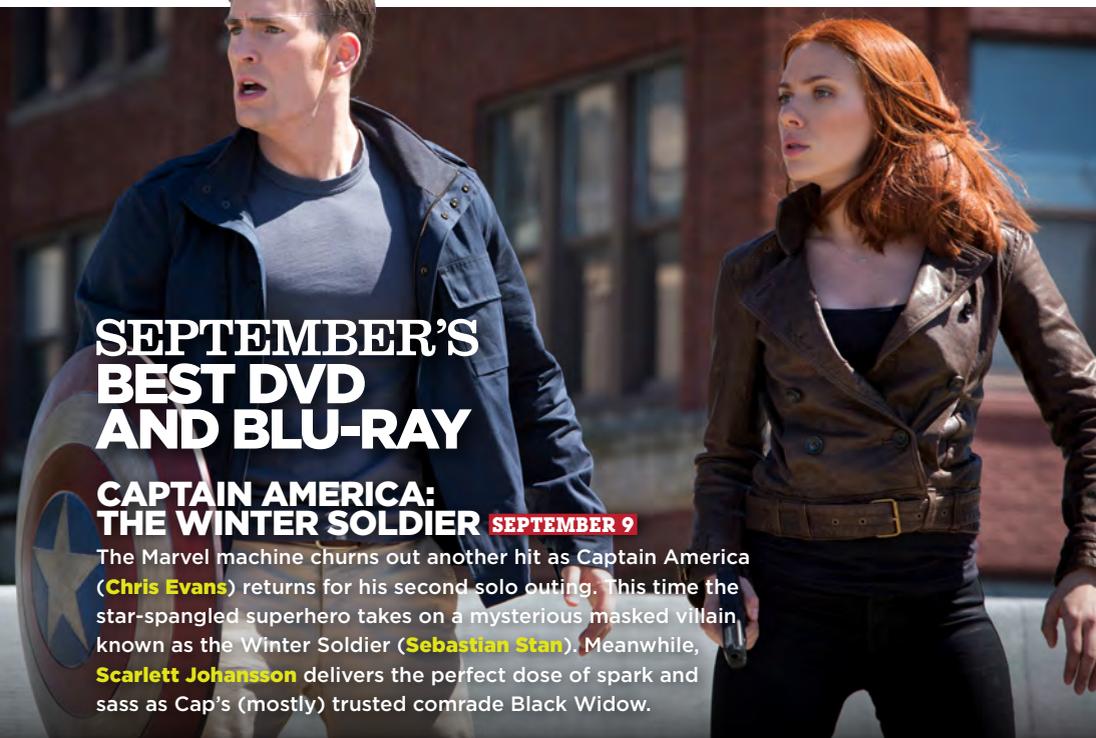
Rooney Mara will play Canadian freelance journalist **Amanda Lindhout** in the film based on Lindhout's memoir *A House in the Sky*. Lindhout was abducted by a fundamentalist group in Somalia in 2008 and held hostage for 15 months before her family paid the ransom for her release. She was tortured and raped, and she converted to Islam hoping to appease her captors. No word on who will direct the film.



HARDY DESERTS DICAPRIO

Tom Hardy has joined *The Revenant*. The action drama from *Babel* director **Alejandro González Iñárritu** stars **Leonardo DiCaprio** as a fur trapper who's mauled by a bear and left for dead by fellow trappers, including one played by Hardy. He survives the attack and then treks through the wilderness to find the men who abandoned him. Shooting starts this month with a planned autumn 2015 release.





SEPTEMBER'S BEST DVD AND BLU-RAY

CAPTAIN AMERICA: THE WINTER SOLDIER **SEPTEMBER 9**

The Marvel machine churns out another hit as Captain America (**Chris Evans**) returns for his second solo outing. This time the star-spangled superhero takes on a mysterious masked villain known as the Winter Soldier (**Sebastian Stan**). Meanwhile, **Scarlett Johansson** delivers the perfect dose of spark and sass as Cap's (mostly) trusted comrade Black Widow.



DRAFT DAY **SEPTEMBER 2**

It's the day of the NFL Draft and the clock is ticking for the general manager of the Cleveland Browns (**Kevin Costner**) as he struggles to get the best pick for his team while dealing with his pregnant girlfriend and egocentric boss.



GODZILLA **SEPTEMBER 16**

In this solid reboot of the classic creature feature, **Aaron Taylor-Johnson** is a U.S. Navy bomb disposal expert tasked with preventing global devastation when the world's most famous kaiju clashes with some truly nasty radiation-guzzling aliens.



THE GRAND SEDUCTION **SEPTEMBER 16**

The residents of once thriving Tickle Head, Newfoundland, conspire to convince a big-city doctor (**Taylor Kitsch**) to stay in their quaint coastal town in order to save it from economic ruin. Also starring **Brendan Gleeson** and **Gordon Pinsent**.

Something Special

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Feast on S.H.I.E.L.D.'s backstory as Phil Coulson (**Clark Gregg**) and his agents face off against an assortment of mysterious supernatural forces. The action takes place concurrently with *Thor: The Dark World* and *Captain America: The Winter Soldier*, making it a must for fans.

Games Why We Love...



DESTINY **SEPTEMBER 9**

PLAYSTATION 3 & 4, XBOX 360, XBOX ONE

This game from *Halo's* developer combines the structure of a first-person shooter with the character development of a role-playing game. But the big story for movie and TV fans is that *Game of Thrones* star Peter Dinklage voices the player's A.I. companion.

MORE MOVIES ▶ **THEY CAME TOGETHER** (SEPTEMBER 2) ▶ **PALO ALTO** (SEPTEMBER 9) ▶ **WORDS AND PICTURES** (SEPTEMBER 9) ▶ **BRICK MANSIONS** (SEPTEMBER 9) ▶ **THE FAULT IN OUR STARS** (SEPTEMBER 16) ▶ **NEIGHBORS** (SEPTEMBER 23) ▶ **THE SIGNAL** (SEPTEMBER 23) ▶ **THE ROVER** (SEPTEMBER 23) ▶ **THINK LIKE A MAN TOO** (SEPTEMBER 23)

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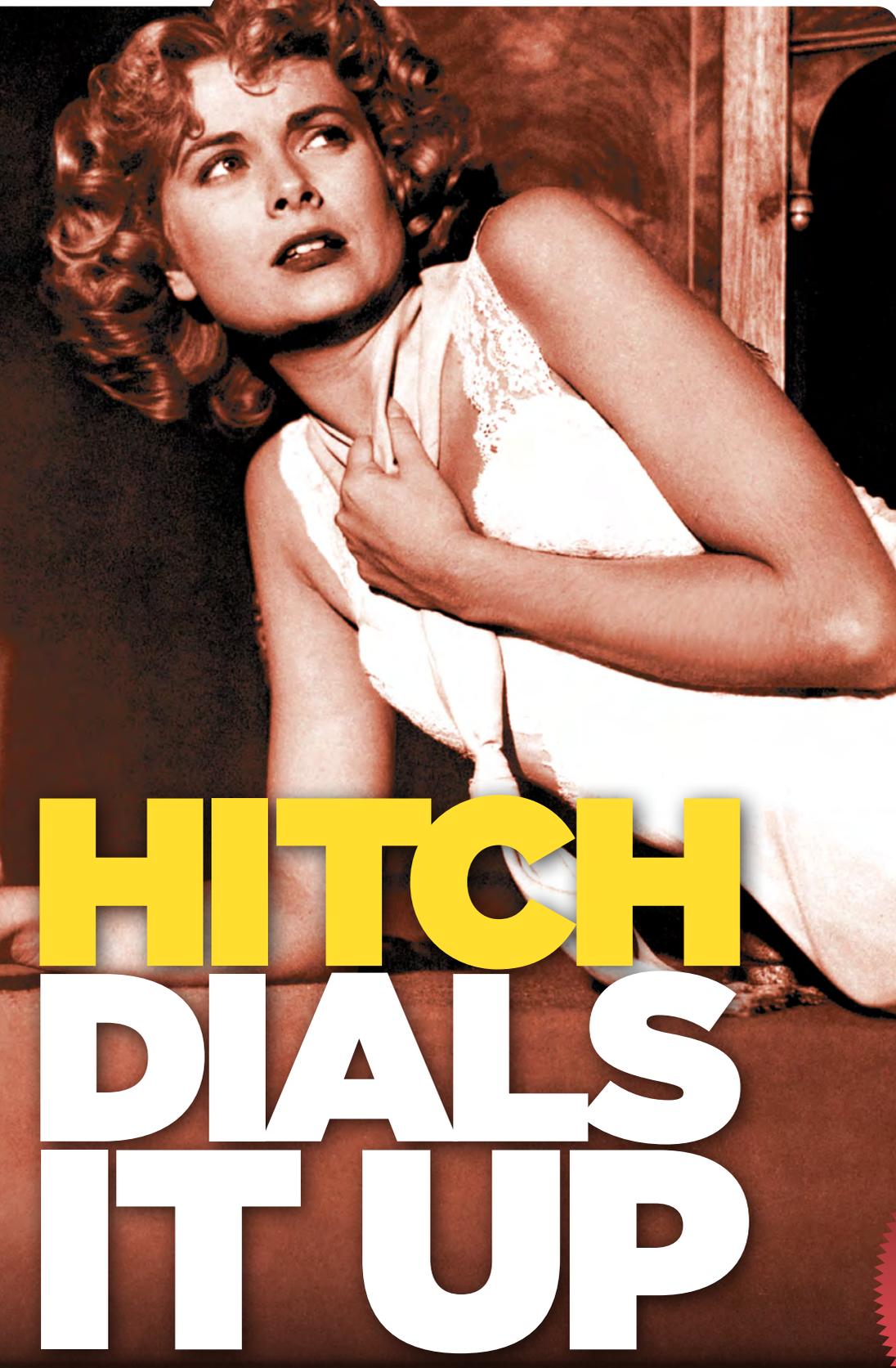
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HITCH DIALS IT UP

Shooting in 3D wasn't Alfred Hitchcock's choice. But Warner Brothers, the studio that was producing his 1954 pic *Dial M for Murder*, insisted he use the new technology for the film.

The movie stars Ray Milland as Tony Wendice, a former tennis pro who arranges for an old school chum to break into his flat and murder his wealthy wife Margo (Grace Kelly) so he can claim the inheritance. Tony's "perfect crime" is thwarted when Margo fights back and kills the intruder.

The challenge for Hitchcock was incorporating the technology in a film that's very talky — *Dial M for Murder* was originally written as a play — and to his credit he does so wisely, albeit sparingly, at just the right moments.

Yet Hitchcock's greatest feat lies in the way in which he builds suspense — glorious tracking shots, a claustrophobic setting and quick cuts to characters looking guilty/suspicious.

Don't miss your chance to see the rarely screened 3D version of one of Hitchcock's finest. —INGRID RANDOJA

DIAL M FOR MURDER

screens as part of Cineplex's Classic Film Series on September 14th, 17th and 22nd. Go to Cineplex.com/Events for times and locations.

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FINALLY...

Golden Moment



Fifty years ago this month *Goldfinger*, the third James Bond film, premiered in London, England, to much fanfare.

But the hoopla over the film that stars Sean Connery as secret agent 007 began earlier than that. Producers Harry Saltzman and Albert Broccoli knew the scene in which Bond Girl Jill Masterson

(Shirley Eaton) is found naked in Bond's bed, suffocated to death under a layer of gold paint, would leave a lasting impression with audiences.

To whet moviegoers' appetites they invited the press to *Goldfinger's* Pinewood Studios set to snap pics of Connery and Eaton — in all her golden glory. It took a single morning to shoot the scene, which remains one of the most iconic in cinema history. —IR

PHOTO BY PAUL POPPER/GETTY

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